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ABSTRACT

Articles in this publication summarize, and in some instances elaborate the proceedings of a conference on the development of a balanced art curriculum. After an introduction, national and state level goals are outlined. This is followed by excerpts from "Arts Education in Pennsylvania Public Schools: An assessment." The authors and titles for the individual presentations are: "An "Intelligence" Approach to Arts Education" (Howard Gardner); "Children's Conceptions of the Arts" (Howard Gardner, Ellen Winner, and Mary Kircher); "Children's Concepts of Art" (Mary Burkett); and "A Developmental Model of Artistic Processes" (Mary Erickson and Terri Kriebel). Outlines of 12 elementary and 19 secondary art activities are presented dealing with such subjects and approaches as creating a meaningful art history program, ornamental headpieces, linking arts and humanities, working with metals, and water color. (JH)

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Balanced Curriculum

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Fall Education Conference
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# COMING TOGETHER AGAIN:
# MAKING THE BALANCED CURRICULUM WORK

The 42nd Art Conference
Mary Burkett, Mary Erickson, and Eldon Katter
Coordinators

KUTZTOWN UNIVERSITY
COLLEGE OF VISUAL AND PERFORMING ARTS
KUTZTOWN, PENNSYLVANIA 19530
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## INTRODUCTION

## MAKING THE BALANCED CURRICULUM WORK

by
Eldon Katter

The five Arts and Humanities learning objectives in the new Chapter Five Curriculum Regulations specify several areas of content that are to be addressed at every level, every year, in the K-12 school curriculum. When reduced to simple terms, the obtuse language in these objectives can be seen to define the content for art instruction as art production, art history, art criticism, and aesthetics. In more explicit terms, these four "disciplines" of art are also specified as the content for art teacher preparation programs in the new Teacher Certification Standards. According to the new Certification standards, field experiences and student teaching are to include observation and practice in studio art, art history, aesthetics and art criticism at both the elementary and secondary levels. Furthermore, program guidelines from the Pennsylvania Art Education Association and also from the National Art Education Association recommend that these four disciplines be taught in a district-wide, balanced and sequential program. However, neither association recommends that additional time be devoted to the art program.

The mandate for art education practice is clearly toward a balanced program addressing production, history, criticism, and aesthetics within the same amount of instructional time as traditional studio programs. This means that art educators will have to shift priorities and make choices. Data selected from the 1985 state assessment of arts educators in Pennsylvania, which is included in another part of this book, indicates art history objectives as being the lowest priority among a variety of learning outcomes. If a balanced program is to be successful, priorities will have to change. This means that art educators will have to structure appropriate activities so that attention is given to such questions as "What is art?", "What does art mean?", "What is the value of art?", and "What does art tell us about our own and other cultures?".

For some teachers, a balanced curriculum may mean fewer but more intense studio experiences. In other instances, it may mean making motivations for production more art-based and less skill or therapy-based. Supply requisitions may have to include orders for art reproductions, slides, and filmstrips. PTA groups may have to be asked to use fund raising profits to buy original works of art for the school. In the elementary schools, art specialists may have to ask for the cooperation of classroom teachers for adherence to a sequential curriculum with shared responsibility for preparation and follow-up experiences. For example, the art teacher might collect simple statements written by art critics about a work of art for the classroom teacher to use as reading material in a reading group. The art teacher might then engage students in a critical analysis of an art work as motivation for a painting experience. Following the painting experience, the classroom teacher might involve the children in writing art critic-like statements about the works in a language arts assignment. Together, the classroom teacher and the art teacher might develop social studies units to include discussion of some of the Great Monuments of art and identification of art works in place and time. Together,

the classroom teacher and art teacher can achieve the goals of a well balanced program within a realistic time frame.

Let us consider some other possibilities for making the balanced curriculum work. A teacher might identify numerous possibilities for creating important production lessons stemming from the critical and historical study of a single work of art. For example, following a closer examination and description of the objects in Van Gogh's "Bedroom at Arles," younger children might use the same subject matter theme in painting a picture of their own room the way their mothers like to see it. Older children might concentrate on arrangements of shapes in space and even older children might consider the more difficult problems of perspective, color relationships, and making a personal statement. Important criticism lessons might stem from the careful description, analysis and interpretation of the student-produced art works. When students look carefully and write descriptively about a classmate's work, they are behaving like the critic.

A teacher might also consider possibilities for creating important art historical lessons stemming from the exhibition and examination of student works over a period of time. Even a first grader will note that representations of the same object differ from one another, and can conclude that there are "Jane-drawn horses" and "Jack-drawn horses". As they grow older, children will begin to appreciate that every person has a characteristic way of producing art works that may change from time to time and may even identify these periods with "style" labels. When children engage in such activities, it is important that the teacher help them to recognize that they are behaving like art historians.

Important lessons on aesthetics might stem from discussions about each student's production in terms of major philosophies of art. Children might consider their production effort as imitation or representation, as expression of feeling or emotions, as creation of formal order, or as serving a specific use or function.

In each of these examples, the emphasis is on learning about art as well as learning to make art. The visual arts contain special and unique information. They have the potential to continually yield new insights into humankind. Through a balanced curriculum in art, young people will be able to:

- comprehend principles and concepts in art...:
  as they study works of art with a growing knowledge of aestheticians' definitions of art

- understand the influence of literature, philosophy, and tradition in shaping our heritage:
  as they employ art historical knowledge and skills to study the art works of the past and develop insights into the values, characteristics and actions that are the most desirable for humans to know about, to preserve, to emulate, and to develop

- apply objective and aesthetic criteria to decision making:

as they criticize works of art with increased understanding of criteria for judging art and as they learn to describe, analyze, interpret and judge works of art by writing art critic-like statements

- develop analytic and performing skills in the arts...:
  as they employ artist-like skills and knowledge to create their own personal visions of the realities of their worlds

- participate in intellectual and creative experiences in the arts:
  for the rest of their lives.

The purpose of the presentations at this 1985 Kutztown Art Conference is to help the skillful teacher of art find ways to make the balanced curriculum work. The articles that follow summarize, and in some instances elaborate, on the proceedings of the conference.

## NAEA GOALS FOR QUALITY ART EDUCATION

1. All elementary and secondary schools shall require students to complete a sequential program of art instruction that is balanced to include the study of aesthetics, art criticism, art history, and art production.

   1.1 art instruction shall be conducted by qualified teachers of art;

   1.2 visual arts courses shall be required in middle, junior and senior high schools, and should not be scheduled to conflict with other required courses.

2. For graduation from high school, every student shall be required to complete at least one year of credit in one of the fine arts.

   2.1 an acceptable course in visual arts shall include in-depth study in the techniques of at least one art medium; practice in several media; and studies in art history, aesthetics and criticism.

3. For admission to a college or university, every student shall be required to have at least one year of credit in visual art. (See 2.1 above)

## PAEA Recommendations For A Quality Visual Arts Program

The Pennsylvania Art Education Association believes that quality education should help every student acquire knowledge, appreciation and skills in the arts and humanities. The following program recommendations contribute toward meeting this goal.

I. Curriculum

A. Every school district shall have a sequentially developed K-12 visual arts curriculum.

B. Every K-12 visual arts curriculum shall include but not be limited to the following major goals and content areas.

- Comprehension of principles and concepts of
  studio arts
  art history
  art criticism
  aesthetics

- Recognition of and respect for the career areas of work and study that are represented in the visual arts.

- Identification, description, and manipulation of the elements, processes, materials and tools which are essential to expression in the visual arts.

- Understanding the influence of literature, philosophy, ethnic traditions and the other arts in shaping our visual arts heritage.

- Appreciation of the accomplishments of individuals and cultural groups in the visual arts.

- Identification and description of historical periods and patterns of development in the history of humankind and its art.

- Recognition of ethnic and cultural groups as reflected in artistic expressions.

- Development of analytic skills in the visual arts.

- Description, analysis, interpretation, enjoyment and evaluation of a variety of forms of expression.

- Development of production skills in the visual arts.

- Expression of thoughts and feelings and communication of ideas and values through art production.

- Refinement and mastery of technical skills in the visual arts.
- Consideration of aesthetic and expressive aspects of art production.
- Participation in solving intellectual and creative problems in the visual arts.
- Understanding the artistic process; the germination, elaboration, refinement and execution of ideas.
- Application of objective and aesthetic criteria to decision making.
- Realization that experiences in the arts can bring clarity and meaning to life.

II. Time and Scheduling

The requirements for time and length of instructional blocks will differ according to grade level and the nature of the activity. The visual arts teacher, principal, and at the elementary level, the classroom teachers should determine the most effective use of time needed to achieve the goals and objectives.

A. Elementary

1. Every elementary school child should receive regularly scheduled art instruction from a certified art teacher for at least 60 minutes per week.

2. In addition to scheduled instruction time by the certified art teacher, the regular classroom teacher should provide supplementary art experiences in cooperation with the certified art specialist for individuals or groups throughout the week.

3. The following timetable for art instruction is recommended:

   a. Kindergarten - Flexible scheduling should provide art experiences for either individual students or for groups at different intervals of time. In addition, an art center should be set up in the kindergarten room and be available to individuals or small groups throughout the day.

   b. Grades 1-3 - Preferably a 45 minute instructional block should be scheduled 2 times per week. Also an art work area should be available to small groups of students for additional art activity time.

   c. Grades 4-6 - Extended periods of time ranging for 50-60 minute activity blocks are recommended. Also an art work

area should be available when needed for individual or small group projects.

4. Through the cooperative efforts of the classroom teacher and arts specialist, all children in the elementary school should receive approximately three hours of art instruction per week or 90 hours per school year.

B. Secondary

1. Art, taught by a certified art teacher, should be required for all students each year in the middle school or junior high school. Extended periods of time ranging from 50-60 minutes are recommended.

2. Every student should have art for a minimum of 3 periods per week for the entire school year or 5 daily periods per week for one semester during each year of junior high school attendance.

3. In grades 9-12, 2 units of credit (240 clock hours) in any combination of planned courses in studio art, art history, related arts, aesthetics, or humanities courses where the study of the visual arts is included in a major part of the content should be required for graduation. Preferably at least one unit of credit should be in the visual arts.

4. In grades 9-12, visual arts classes should carry one unit of credit and consist of 120 clock hours. It is recommended that both long and short periods, studio and non-studio classes be scheduled to accommodate various needs.

III. Personnel and Space

A. In the elementary school, one certified art teacher should be provided for every 350-400 children.

B. Each elementary building should have a specially equipped art room.

C. In the secondary school, there should be at least one certified art teacher for every 25 scheduled art periods per week.

D. Every secondary school of 500 pupils or fewer should have at least one general art room. Secondary schools with more than 500 pupils should have one or more additional rooms for studio specialization.

IV. Accountability

A. School Administrators should take steps to insure that quality art instruction is being provided.

1. Art teachers should be involved in the establishment of an appropriate evaluation of their teaching.

2. In-service opportunities should be provided at least twice a year.

3. Art teachers should be encouraged to maintain and upgrade their teaching skills through a continual process of self-evaluation, through further education, and through interaction and involvement with colleagues and professional organizations.

B. Curriculum should be closely followed.

1. Visual arts curriculum should be reviewed and revised by the art staff at least once every five years.

2. Art teachers should maintain a collection of complete lesson plans.

3. The development of all visual arts lessons and activities should begin with clear, valid objectives.

C. Reporting of Student Progress

1. Records should be kept of individual student progress.

2. Elementary art teachers should confer with classroom teachers about student progress and be available to parents for conferences on a regular basis.

V. Advocacy

A. Visual arts programs should be visible to the school and community.

1. It is important for art educators and the entire school community to work cooperatively.

2. Art teacher involvement in the cultural life of the community and school should be recognized.

B. Art educators should communicate a seriousness about the discipline of art.

C. Without the support, leadership and expertise of the local school administration, an arts program cannot succeed.

V. ARTS AND THE HUMANITIES: Quality education shall help every student acquire knowledge, appreciation and skills in the Arts and the Humanities.

a. Comprehend principles and concepts in art, music, craftsmanship, other discrete arts, and the humanities.
b. Understand the influence of literature, philosophy, and tradition in shaping our heritage.
c. Develop analytic and performing skills in the arts and the humanities.
d. Apply objective and aesthetic criteria to decision making.
e. Participate in intellectual and creative experiences in the arts and humanities.

## CHART I *

## RELATIONSHIPS OF LEARNING STATEMENTS TO THE QUALITY GOALS AND TO DISCIPLINES IN THE ARTS

| Learning Statements | Arts and Humanities Sub-goals | Disciplines in the Arts |
|---|---|---|
| 1. Learn to use professional vocabulary in art. | V.a. | Aesthetics |
| 2. Learn different theories of art. | V.a. | Aesthetics |
| 3. Learn that styles and functions of art change. | V.b. | Art History |
| 4. Learn to analyze and interpret art. | V.c. | Art Criticism |
| 5. Learn to combine elements to create art. | V.c. | Studio Art |
| 6. Learn to justify evaluations of works of art. | V.d. | Art Criticism |
| 7. Learn to apply aesthetic criteria to environment. | V.d. | Art Criticism |
| 8. Learn to do inquiry into the history of art. | V.b.,e. | Art History |
| 9. Learn to use professional processes to create art. | V.a.,e. | Studio Art |

* from ARTS EDUCATION IN PENNSYLVANIA PUBLIC SCHOOLS: AN ASSESSMENT, by Evan J. Kern, Mary Erickson, and Lucy Kern, College of the Visual and Performing Arts, Kutztown University, Kutztown, PA.

# HOW PENNSYLVANIA ARTS TEACHERS RANK STUDENT LEARNING OUTCOMES IN A BALANCED CURRICULUM

Chart II reports the responses of 1773 Pennsylvania arts teachers: 7 dance teachers, 119 literature teachers, 659 music teachers, 39 theatre teachers, and 949 art teachers.

## CHART II *

### COMPARATIVE RANKING OF THE LEARNINGS BY DISCIPLINE FROM MOST IMPORTANT (1) TO LEAST IMPORTANT (9)

| STUDENT LEARNINGS | DANCE | LITERATURE | MUSIC | THEATRE | VISUAL ART | ALL ARTS COMBINED |
|---|---|---|---|---|---|---|
| 1. Students learn to use appropriate professional vocabulary in this art. | 3 | 4 | 1 | 3 | 2 | 2 |
| 2. Students learn that there are different theories which explain the nature and purposes of art. | 5 | 7 | 6 | 6 | 8 | 8 |
| 3. Students learn that the style and function of this art changes as cultures and times change. | 7 | 3 | 2 | 7 | 7 | 3 |
| 4. Students learn to analyze and interpret the meanings of works of art according to their aesthetic qualities. | 2 | 2 | 4 | 4 | 6 | 4 |
| 5. Students learn to invent and combine elements of this art to create works of art. | 1 | 6 | 3 | 1 | 1 | 1 |
| 6. Students learn to provide valid reasons in support of their evaluations of works of art. | 6 | 1 | 7 | 5 | 5 | 7 |
| 7. Students learn to apply aesthetic criteria derived from this art to decision making related to their environment. | 4 | 5 | 5 | 8 | 4 | 6 |
| 8. Students learn to do original inquiry into the history of this art. | 9 | 9 | 9 | 9 | 9 | 9 |
| 9. Students learn to use the same basic art processes used by professional artists in this art to create their own works of art. | 8 | 8 | 8 | 2 | 3 | 5 |

* from ARTS EDUCATION IN PENNSYLVANIA PUBLIC SCHOOLS: AN ASSESSMENT, by Evan J. Kern, Mary Erickson, and Lucy Kern, College of the Visual and Performing Arts, Kutztown University, Kutztown, PA.

An "Intelligence" Approach to Arts Education

Howard Gardner
Harvard Project Zero and the Boston Veterans Administration Medical Center

Abstract of a Talk to be Given at
Kutztown University
November 1, 1985

Two contrasting justifications have been advanced in favor of arts education. "Purists" claim that the arts develop a unique and important set of skills for which no substitute can be found. "Generalists" consider the arts as simply another area in which general intelligence and creativity can be manifest: on such an account, involvement in the arts is desirable but hardly essential.

While argument can be adduced in support of either of these positions (and of others as well), such argument is unconvincing in the absence of an underlying theoretical framework and supporting empirical data. At Harvard Project Zero, over the past two decades, my colleagues and I have developed an alternative point of view about the nature of artistic activity and the way in which it relates to the cognitive sphere. In this presentation, I will sketch the Project Zero view, relate it to the theory of multiple intelligences which I have recently advanced, and conclude with a discussion of implications for various approaches to arts education.

1. The cognitive approach to the arts While recognizing the role of affect, motivation, and inspiration in the arts, we see the arts as a realm in which cognitive activity is central and indispensable. Individuals approach the arts by gaining command over the symbol systems and symbolic functions featured in the arts. An individual who wishes to be skilled in the arts needs to be able to "read" and "write" artistic symbols. And more specifically, the individual needs to be sensitive to certain aesthetic properties of symbols, such as repleteness, expressivity, composition, and multiplicity of meanings.

2. The theory of multiple intelligences In an effort to collate a vast amount of material on the development and breakdown of various kinds of symbolic activities, my colleagues and I have recently proposed that all normal individuals, as a consequence of their species membership, have some potential to develop in at least seven cognitive spheres or "intelligences": linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal and intrapersonal. Individuals will differ in the extent to which they are "at promise" in these different areas. Education should strive to help individuals discover their "profile of intelligences" and to provide activities which will develop their unique cluster of skills.

3. The arts and intelligences Rather than any of the intelligences being inherently artistic or non-artistic, intelligences can be marshalled for aesthetic or non-aesthetic ends. This marshalling entails an individual or cultural decision. Thus an individual with highly developed linguistic intelligence may elect to become a poet or playwright, but he might equally well elect to pursue a realm in which aesthetic symbolization is not a premium--say, law, journalism, history, or sales.

4. The developmental course of artistic intelligences Assuming that an individual is oriented toward an artistic use of his intelligences, that individual will over the course of time pass through a series of developmental steps. In all likelihood, the developmental trajectory differs across various art forms--the Piagetian faith that developmental progress occurs lockstep across different domains seems not to be borne out by empirical evidence.

Our preliminary analysis indicates that there is a period of sensori-motor development early in life, followed by an intensive period of early symbolization, at the conclusion of which each child has a "first draft" mastery of an artistic symbol system. During the early school years, this knowledge comes to be represented in novel symbolic forms (such as notational systems or internal schemes) towards which the child is able to adopt some distance or perspective. Propositional accounts of artistic concepts and activities, which would include the language of criticism, are generally forbidding until the period of adolescence. While this general developmental picture may obtain across different artistic realms, there will be enormous individual differences, reflecting both the extent to which a person is "at promise" and the degree and nature of involvement in a particular artistic realm. Any approach to arts education, including the recently touted "discipline based approach," must take into account these facts and phenomena of development.

5. Intelligences, domains, fields, and creativity In this complex area, it is important to keep certain distinctions in mind. According to the formulation which we have worked out, an intelligence is the ability to solve problems or fashion products which are considered important in one or more cultural settings. A creative activity features a problem solution or product which is initially deemed novel but ultimately comes to be accepted in at least one cultural setting. In contrast to an intelligence, which is a biologically-based concept, the term "domain" refers to the abstract structure of a certain subject matter or discipline: for example, musical theory in the realm of music, or the procedures for perspectival drawing in the arts. The field, a sociological concept, describes the set of procedures whereby an individual living in a particular cultural setting advances en route to the pursuit of a vocational or avocational role. The steps by which an individual becomes an artist is a matter of negotiation of a field. The purpose of arts education should be to enhance an individual's intelligences and creativity in one or more artistic spheres. These capacities cannot be approached directly however; one must operate via the structure of the domain and field.

6. Conclusion A cognitive approach to artistry allows one to understand the relation between artistic activities and the overall gamut of human cognitive potentials. Whether the arts are pursued turns out to be an individual and a cultural decision. To be effective arts education of any sort must be based upon an understanding of the ordinary course of symbolic development, as well as the ways in which that course can be influenced at various stages by informed intervention and modelling.

# CHILDREN'S CONCEPTIONS OF THE ARTS*

Howard Gardner, Ellen Winner, and Mary Kircher

## INTRODUCTION

The abilities of young children to perform creatively in the arts have been the focus of much recent attention.[1] Studies have revealed that the spontaneous speech of preschool children is often replete with similes and metaphors;[2] that effective teaching can inspire grade-school children to use language in a fluent and unusually sensitive manner;[3] and that the child artist, without educational buffeting, may often produce paintings of notable originality and visual attractiveness.[4] Even when more delimited tasks are posed, the preschool and primary school youngster often exhibits considerable skill. Children of these ages have, for example, succeeded in making metaphoric matches and in grouping paintings by style.[5] Often, however, the same child who can speak of an object which "as soft as quiet" displays little conceptual understanding about art. Similarly, the young child who can look closely at two Impressionist paintings and detect fine textural differences between a Renoir and a Bonnard may reveal, when questioned, startling misconceptions about what a work of art is, how it is made, or what distinguishes it from a machine-made or a natural object.

What children know and do not know about the arts is a much neglected problem in the psychology and pedagogy of the arts. Indeed, there appear to be only two research traditions which impinge on this cluster of issues. The first, associated with the works of Piaget, Kohlberg, and their associates,[6] has clarified children's conceptions of many related topics, such as moral judgment, physical causality, and theories about thought.[7] The clinical method used by these investigators, and the stages of development they have uncovered, provide valuable background for the present research. However, except for the speculative writings of J. M. Baldwin,[8] none of these cognitively oriented investigators has focused on the arts.

The recent work by Ecker on "Children's Talk About Art"[9] is similarly instructive as regards children's approach to certain perennial aesthetic questions. However, Ecker has worked principally with older children, seeing them in group settings, and focusing on questions which presuppose an understanding of the basics of artistic production. Moreover, he does not provide statistics on the frequency of different conceptions and misconceptions among his target population. As a consequence, the developmental trends across ages, the depth of understanding of individual subjects, and the frequency of specific conceptions and misconceptions about art objects per se remain to be elucidated.

It may be asked why, if children's artistic productions are interesting and original, attention need be paid to their thoughts about the artistic process. Several considerations appear relevant. First of all, as he grows older, it is most probable that the young person's participation in the

aesthetic world will be as audience member, perceiver, or critic; the appreciation of all art, and especially forms of modern art such as electronic music or abstract painting, demands understanding which both prevents misconstruals and enriches one's experience. If a child does not know that music is different from noise, that a painting of a horse is not the same as the photograph of one and is not necessarily superior to an abstract work, or that a poem can be more than a string of rhyming words, he or she can hardly be expected to respond in a meaningful way to a work of art.

A second consideration is pragmatic. Considerable effort and money is expended as school systems bus students to museums, parents pressure their children to watch a concert on television, and museums attempt to stage an educational exhibit. It is not known, however, whether most children are bored, superficially entertained, or deeply affected by such "cultural" exposures. And clearly the young child who is unaware that a painting is produced by an individual and that it need not faithfully depict a subject cannot fully appreciate an art museum. Unless those charged with aesthetic education have knowledge of the child's level of understanding of the arts, the value of their curriculum or exhibit is questionable at best.

Study of children's conceptions of aesthetics is equally crucial to education in the making of art: if children are not to be left wholly on their own to create, and if there is to be some form of explicit instruction, then the teacher must be cognizant of the kind of ideas the young bring to bear on these lessons. Finally, by shedding light on the child's personal experience with art works, one has an opportunity to help broaden or revise these experiences, and one can attempt to understand the relationship between attitudes about art and one's ability both to respond to and make works of art.

## THE RESEARCH

**Methods.** To assess conceptions with respect to a broad range of topics and aesthetic media, interviews lasting between twenty and forty-five minutes were conducted with 121 children, an approximately equal number of males and females, drawn from both middle- and working-class families, and ranging in age from four to sixteen years. In the present report, responses will be analyzed exclusively in terms of age or "stage" level.

The general procedure involved bringing the child into a room, speaking with him briefly to put him at ease, and then indicating that he was to be shown a number of objects and to be asked his opinions on a number of topics. It was stressed that his own views were of interest, and that there were no "right" and "wrong" answers. Responses were tape recorded for subsequent analysis after permission had been obtained from the subject. The tape recording procedure was accepted readily by all subjects.

First the interviewer showed a work of art, read a poem, or played a recorded passage for the child. (The order of the works presented was counterbalanced across subjects.) The subject was then asked what he had seen or heard. Taking off the the subject's initial response, the interviewer then posed a variety of questions, such as "Where did it come from?" "What else might you call it?" "Did you like it?" "Do you think everyone would like it?" "Could you make it too?" The topics to be covered in the interview had been

planned in advance, but the actual order of questioning was determined by the subject's responses to each question. That is, whenever the subject touched on a topic of interest to the study or made a remark which called for elaboration, the interviewer would pursue this area. Then, after the child's own views on the topic had been drawn out, the interviewer moved on to another topic. Across the total population, so many art works were displayed and topics covered that a comprehensive review is not possible in a single article. Accordingly, we will focus in this report on eight topics and on the medium of painting.

An open-ended clinical procedure was preferred to the closed series of a questionnaire because of our concern with the **reasons** which underlay specific factual responses. A closed-interview procedure would not have allowed sufficient freedom to probe unexpected and potentially revealing responses which emerged, nor would it have permitted flexibility in the order of posing questions. Conducting such an interview requires considerable training and practice, as one must avoid posing leading questions. For instance, it is unacceptable to ask a child "Who made this picture?" since the question already implies the answer "A person." Only if the question is phrased in a neutral way, such as "Where do you think it came from?" or, less acceptably, "How do you think it was made?" is one likely to elicit the information that the picture was made by a machine, or had already existed, or was a photograph. Achieving skill in these techniques is a lengthy process for which each interviewer was carefully trained and given supervised practice with at least one dozen pilot subjects.

**Analysis of Protocols.** After the session had been completed, the tape recordings were transcribed. Then each of the subject's answers was classified under that one of the eight topics to which it was most relevant. If, as was sometimes the case, the answer bore on more than one topic, it was simply reproduced under both headings. Despite the best efforts of the interviewers, not every aspect of each topic was touched upon (or dealt with by the subject in other than an "I don't know" manner). As a result, some children's views could not be determined on selected issues. In general, however, the average subject provided responses on at least two aspects of each of the eight topics.

In the review of findings below, subjects' answers have sometimes been characterized as "right" or "wrong"; an explanation of this procedure is warranted. Even thought it is risky to speak of right and wrong in the area of aesthetics, it did seem useful to divide the questions into those for which an informed adult consensus exists and those for which it does not. As a result, if a subject indicated that a poem had to rhyme, that a painting was not different from a photograph, or that anyone could hang his works in a museum, these responses were considered erroneous. On the other hand, in the case of questions about **which** art work was better, or whether two works of art might have been produced by the same individual, no such classification was made. It bears emphasis, again, that we were in any case less interested in the "rightness" of an answer than in the underlying rationale produced for it. After all, a subject might indicate (correctly) that works of art differ in value, only to indicate that value is always determined by majority vote.

RESULTS

**Overall Trends.** Subjects were initially grouped in two ways: by age and by the level of maturity reflected in their dominant responses. There was a sufficiently great overlap between chronological age and developmental "stage" to allow the collapsing of these two groupings in this report. That is, **immature** responses were usually found among the 54 four- to seven-year-olds; **intermediate** or **transitional** responses were typically found among the 51 eight- to twelve-year-olds; and **mature** responses were found among the 16 fourteen- to sixteen-year-olds. The responses at each stage shared certain basic characteristics briefly summarized below.

The most fundamental misconceptions about art were typically found among the youngest subjects. When asked to identify works, they tended to name the represented object rather than the medium of respresentation. When asked about the medium directly, they often gave answers which were **concrete** and **mechanistic**. That is, the child focused on the mechanics of producing a work, the machinery and actions involved in production, and the technical limitations, such as the size of the canvas or the amount of paint available. The immature responses also tended to be animistic--paintings might be thought to just begin, or to arise out of paper and paint. Frequent **legalistic** responses revealed an overwhelming preoccupation with rules: what one is allowed to do or paint, the punishments for improper procedures, the conventions, loopholes, and deceptive strategies available in our community. (One cannot alter part of a painting and claim credit for it, said a five-year-old, because "if the artist had made it and he sees there's a difference he might kill the person who changed it.")

The middle age group was a transitional one--the children were in the process of breaking away from primitive conceptions and moving towards those of the oldest group. Thus, their responses were often a mixture of mature and immature views. Certain characteristics were, however, specific to this age group. Art was rather rigidly seen as a **striving toward realism**, the success of which was judged by proper authorities rather than by individual reactions. Preoccupations with **fairness** had taken the place of the excessive legalism of the youngest group. Finally, both responses and interpretations of questions tended to be extremely **literal**--the subjects did not generalize beyong the most concrete interpretation of the question, and they failed to consider the possible, focusing instead on the here-and-now.

The oldest subjects were capable of a less mechanistic, more **complex** and **cognitive** view of art. Their attitudes were not as rigid as those of the two younger groups. But they were not totally free of misconceptions: in general, they were tolerant to the point of extreme relativisim in the area of artistic judgments; they revealed little awareness of the formal requirements of a work and had not completely broken away from a view of art as a mechanical process or an attempt at literal realism. These adolescent subjects did, however, demonstrate a basic understanding of the difficulty involved in artistic creation, the various directions which works and styles can take, the properties of different media, and the relation of art to the public.

The topics to be discussed below fall into three categories: (1) the production of works of art (sources, training, and the occasion for artistic creation), (2) identities of works (definitions, stylistic features, and formal

properties), and (3) evaluation of works (criteria of quality and the location and manner in which works are displayed). For each topic, the qualitatively different conceptions of the three groups will be compared.

1. **Production of Works (The Work as a Human Creation)**

A. **Sources.** The youngest group displayed considerable misconceptions about the origin of a work of art. When presented with a painting and asked to explain where it came from, less than 10 percent volunteered that "it was painted by a person." Most responses revealed a lack of interest in the original human source of the work: "all pictures are made at the factory," they came from a "store," a "book," a "school," a "camera," or a particular geographical time and place in history, possibly one suggested by the content of the work. Although the human origin of a painting was not apparent to these children, two-thirds of the subjects eventually conceded, when pressed, that paintings were made by people. The remaining third, however, seemed to lack even an implicit knowledge of a human source. Some offered animistic explanations: stories have always existed, songs are made by God, paintings "just begin." The rest described mechanistic origins, simply listing the materials involved in production, often with no verb supplied and no implication of an artist who uses these materials; for example, music just comes from an "organ, piano, banjo, or radio clock."

Children in the youngest group often considered painting and writing to be performable by animals as well as humans. Although only one-half of the group actually affirmed that animals could paint, the reasoning behind both negative and affirmative answers was similar. Some children believed that animals could not paint because "they don't have hands," "their claws get in the way," or "they can't hold a brush." Others believed that they could, precisely because they do have hand substitutes such as feet, tails, or trunks: "A tiger puts a pen in his mouth, an elephant uses a trunk to write." In almost all cases, painting and writing were mechanically defined as the wielding of a brush or pen, and few indicated awareness of any cognitive or perceptual skill involved.

Among the subjects of the intermediate group, two-thirds expressed on their own an understanding of a human source while the rest still focused on the materials involved in production, with no indication of a human artist. One quarter of the subjects insisted that animals could paint just like humans. Of those who denied this proposition, all offered cognitive rather than physical reasons, that is, animals "are not smart enough."

Only at adolescence was the source of art works universally seen as both a human and a cognitive one. Many of the subjects of the oldest group described the artistic process as painting from one's mind, or from one's imagination, and showed an appreciation for the personal and expressive nature of art. Although adolescents said that animals could paint, they meant this in an entirely different way from the younger subjects. No one pretended that animal art would resemble human art: it would be messy, hard for people to relate to, qualitatively different: "Maybe a chimp painting is art to a chimp, but not to me."

B. **Training.** Because the subjects of the youngest group viewed artistic activity in a matter-of-fact vein, their modal attitude was that works could be created by anyone, or at least by any adult. Only a few said that artists, or a special group of people, make art, and some miscellaneous, peculiar responses were also found: "only a young man" or "only the richest man" can paint. One six-year-old epitomized the mechanistic bias of his group, claiming that anyone can make a picture, but "machines make prints and this is better than people making things."

No child of this group embraced the concept of inborn ability or a proclivity toward artistic excellence. If painting is easier for some, it is only because they are older, have watched others doing it, or have had more lessons. When considering how long it takes to be good, almost every child prescribed a specific time period, ranging from one hour to twenty years. (Often they differentiated between media: some art forms, such as stories, were seen as easy, and others, such as poems, as very difficult.) The modal view expressed, however, was that only a short period of training was necessary. A few felt that training was irrelevant: "you pick up a crayon and draw," "you just trace another picture," and to play music you just "use your hands" or "touch the keys." Among the four- and five-year-olds, almost all felt that **anyone** could teach, while the majority of six- and seven-year-olds were beginning to acknowledge the necessity of some form of guidance by artists or "special" people.

Among the intermediate group, two-thirds of the children had abandoned the belief that anyone could have painted the works used in the interview. The modal response revealed an appreciation for the difficulties of artistic creation—it takes a long time to become good, and the help of a qualified teacher is vital in order to acquire skill. Although the importance of training was recognized, only 30 percent revealed awareness of the notion of inborn ability.

In contrast, the subjects of the oldest group all acknowledged the complexity of artistic creation—they affirmed that both natural ability and intensive training are critical in order to produce "good" art.

C. **Occasion for Artistic Creation.** The youngest children believed that art could only be created at a specific and narrow time and place ("outside in the morning"), and that a model must be present for the artist to copy. Despite the fact that their **own** drawings are often non-representational, these subjects explicitly stated that the painter needs a model to "see if it looks good," that is, to match up the painting to reality. Without a model, the painter cannot paint, unless another picture is copied; indeed 30 percent of the six- and seven-year-olds volunteered a Malraux-like[10] view that pictures are made by "looking at another painting and making it a little like it."

When asked explicitly whether it was possible to draw a picture of something that cannot be seen in the world, these same children contradicted their previous response. Two-thirds of the subjects in the youngest group replied affirmatively to this question and cited examples like "a house that isn't there," or mythological fairy-tale figures. Some had difficulty conceiving of things that cannot be seen and could only describe them as

"little things," "nothing," or things that can be seen "if you have invisible glasses in your eye." The contradiction between the necessity of a model and the possibility of painting what cannot be seen was not an unusual pattern at the youngest stage. The majority of these pre-operational[11] subjects seemed to be entertaining two opposing views and were unaware of, or unconcerned with, any conflict between them.

The intermediate group of subjects also defined a restricted time and locale for artistic creation. When queried about where art could be made, they frequently interpreted this question to mean where was this particular painting done. Even though 75 percent no longer felt that a model was necessary, most subjects responded by specifying a time and place appropriate to the subject matter being displayed.

Upon further questioning it became clear that these subjects typically conceived of art as a form of literal realism. A frequent reason given for why a model was not necessary was that the artist could remember a previous one. Contradictory responses by the same child abounded: for example, "You can draw a giraffe if you never saw one if you heard people talking about one," but, skipping to another medium, "if you're writing about what you see on a nice day, you couldn't write it in the middle of the night."

Asked whether one could paint something that cannot be seen in the world, subjects of the intermediate group responded affirmatively. But their literalism led almost all of them to misinterpret the question. Things that cannot be seen in the world were exemplified by "the moon" or "the stars." They thus revealed an inability even greater than that of the younger subjects to conceive of things that cannot be seen, such as imaginary, inner worlds. This tendency is consistent with findings that the five-year-old has but a vague sense of the distinction between real and imaginary objects, whereas the ten-year-old, having recently developed such a distinction, displays a preoccupation with realism.

The oldest subjects entertained the mature view that paintings could be either representational or imaginative and subjective. Their responses were characterized by a tolerance of many different ways and occasions for creating art rather than by the rigid and often contradictory views of the younger groups.

II. **Identities of Works (The Work as a Symbolic Unit)**

A. **Definition of Works — Knowledge of Media.** Like the sources of art, the medium of a work was irrelevant and sometimes totally unnoticed by the youngest subjects. When asked to identify a work, they named the represented subject matter: a picture of a horse was identified as a horse rather than as a painting, and a poem about money was identified as "money-rich people" or "a cent." When probed, 50 percent of the four- and five-year-olds conceded that the "horse" was also a "picture"; most six- and seven-year-olds added this information of their own accord, but it remained secondary to the primary identification. Apparently, younger children did not think abstractly in terms of classes of things; the subject who defined a picture as a "horse," or even as "paper," responded in a literal, concrete, and nongeneric way. The painting was confused with either the physical materials of which it was composed or

with its subject matter. The medium was but a transparency through which representations of the world could be glimpsed.

It should not be surprising, therefore, that the youngest group also exhibited fundamental misconceptions concerning the properties of specific media. A photograph and a painting were believed by some to be the same thing. A poem "could be words, or music, or just pictures." Music was not distinguished from the noise of natural or machine-made objects: the sounds of tapping and a waterfall were identified as music, as was a car going by "if people like it" or "if you want it to be."

Subjects of the intermediate group responded equally to the subject matter and the medium of a work: half of the group first identified a work by its content but then added spontaneously that it was a picture; the other half identified a work first by its medium. A more clearly defined sense of the properties of various media was found among this group. Eight-year-olds were beginning to narrow their definition of music; for instance, neither the sound of tapping nor a car going by were identified as music, but a waterfall was, because "drops fall at different times on things." By age ten and eleven most subjects demonstrated a more mature knowledge of different media even though (like adults) they were more often clearer about what could not be a property of a particular medium than what could be: "music is not noise, music sounds nice"; "tapping is not music, you have to have the melody."

The oldest group focused entirely on the medium when identifying a work, while the content remained incidental. The medium, with all the formal possibilities it holds for symbolization, had acquired an independent existence.

B. **Stylistic Features.** Children at the youngest age level were blind to individual style. They revealed no understanding of the existence of an artist's individual "handwriting." (A person cannot make a perfect copy of another painting simply because the copier could not "have colors like that.") Almost half felt that the abstract and traditional works shown them could well have been painted by the same person. The key difference between the two was perceived to be subject matter rather than style. More idiosyncratic reasons were also offered, such as, "there was no one else to paint the other painting." Those who believed them to be made by different artists gave reasons totally divorced from style: "the artist would have gotten too tired if he had painted both," or "he couldn't have done two at a time." Typical responses regarding how one could tell who did a particular painting likewise ignored individual style and cited external ways of discovering the artist: "ask someone," "you saw him do it," or "maybe one artist did every painting in the world."

When asked which painting they preferred, four- and five-year-olds chose an abstract over a representational painting because of its "pretty colors," "nice design," or imagined represented subject matter. They had less trouble than older subjects finding an identifiable content in an abstract work (such as toys), perhaps a further indication of a weaker distinction between real and imaginary objects. In contrast, more six- and seven-year-olds preferred the traditional work because the particular one shown was more

realistic, or because it was bigger and seemed to be therefore a more impressive achievement. Just as photos were better than paintings because they were more lifelike, so real objects were deemed better than representations because they could be manipulated and seen in three dimensions. ("A real shell has an inside," while "a picture is just a copy.") Pictures were characterized as "fake," "flat," or "soft," even thought "prettier" than natural objects, whereas real things were described as "hard," "alive," and "real."

Slightly more than half of the middle group demonstrated some understanding of the notion of individual style. An expert can tell who did a certain painting, they stated, by looking at the way it is painted. Less sophisticated responses were still given, however, although with much less frequency. Two-thirds of the intermediate-age children again expressed a strong preference for the realistic work and for real objects rather than mere "copies" of them.

Subjects of the oldest group had a firmly grounded concept of family resemblances between paintings by the same individual, a likeness which has nothing to do with content but rather with the way in which the medium has been used by the artist.[12] Like most of the younger subjects, the oldest ones preferred the traditional work to the abstract and a real object to a picture of one. A few, however, did prefer the abstract work, and for well-motivated reasons; it was viewed as more creative, original, and imaginative because an individual can see what he or she wants in it and draw different meanings from it. One fourteen-year-old said that a painting was better than a natural object because "everyone can enjoy it," and two sophisticated subjects of this age said that it was impossible to say which was better since it depended on "what you want it for." On the whole, however, the replies of all ages indicated first and foremost a concern for realism in paintings and a curiosity about reality, a desire to perform operations on things in the world and to understand how they work. Empirical curiosity and concern for function seemed to take precedence over more "formal" or "pure" aesthetic enjoyment.

C. **Formal Properties.** On several issues probed in this study, there was less development across age. Children of all ages lacked a notion of formal, aesthetic properties which determine whether a work of art is finished, just as they also lacked such a notion when it came to questions of aesthetic judgments. Thus, when the youngest subjects considered how the artist might know when a painting was complete, they most frequently cited the physical limitations of the materials as the determining factor: "when he fills up the paper," or "when it is dry." Other external criteria were also offered as deciding factors: when the artist is "tired" or "bored," "at ten o'clock," "when the guy who wants to buy tells him to stop," or "when everything is copied." Only a few six- and seven-year-olds had a vague intuition about subjective guidelines for determining when a work is complete (the artist can "just tell," a painting "looks done," or the artist's "mind tells him when to stop"), and even they were unable to bolster these statements with reasons having to do with the formal characteristics of a painting.

When considering whether a part of a work could be altered and credit claimed for it, four- to seven-year-olds demonstrated no awareness of the work as an integral whole. Additions or deletions were readily proposed. The modal

view was that one could change a painting and get credit for either part or all of it. Irrespective of the view adopted, mechanistic and legalistic considerations were primary: "You can if you have a special eraser," or you can't because "the colors would run" or "some people wouldn't like it."

Subjects of the older groups did not reveal appreciably greater sophistication on these issues. Extrinsic reasons continued to be the modal response on the question of when a work is finished: "when the canvas is covered," "when the scenery all around him is completed," or when the poet "runs out of things to say." Again, only a very few offered the intuitively correct response that the painting just "seems right," but they were unable to explain what they meant. This is, of course, a complex problem, and it is not surprising that even the oldest children were unable to take it further.

Most subjects of the two older groups believed that one could change a work of art (primarily because it is physically possible to do so), but they felt that it would be unfair to claim credit for it because "it wasn't yours." Their focus, thus, was on the moral aspect: ethical ideas of fairness had developed, but no one considered the aesthetic issues involved.

III. **Evaluation of Works (The Work and the Community)**

A. **Criteria for Evaluation.** Distinct differences across age were found when subjects thought about how one evaluates a work of art, although no child demonstrated any awareness of formal properties which make one work better than another. Among the youngest group, there was no consensual view about who decides what is good. Responses varied widely from extreme relativism (if two people disagree, "both are right"; a painting is good "because I love it"; or "anyone decides") to pluralism ("they should vote") to submission to inappropriate authorities ("mommies and daddies" decide, "the boss" decides). As children approached age seven, there was an increasing tendency toward endorsement of older people as authorities. Universally, however, subjects of the youngest group proclaimed all opinions to be equally valid and seemed unaware of the contradiction between this view and the appeal to the authority of the majority or, in some cases, of the interviewer.

The intermediate subjects generally appealed to the authority of expertise—people trained in art are those best qualified to judge it. "People who have thought longer have better opinions." (This respect for the expert differs, of course, from the younger child's respect for less appropriate authorities.) Unlike the younger subjects, and in line with their appeal to authority, most middle-group children did not believe that all opinions carried equal weight. But illogical explanations for this view revealed a basic confusion about what might make one opinion more valid than another. (Not all opinions were equally valid "because some like one more than another.")

The oldest group consistently displayed an extreme relativism. There was an insistence on the validity of all opinions, which were seen as not more than matters of taste. They proclaimed that "there is no correct way to play music" and that it is impossible to determine what is right in an aesthetic dispute since what is "good" depends on what one likes. This raises an interesting question, itself susceptible to investigation: the older children had lost what

the intermediate ones seemed to be approaching, the notion of an appropriate authority and the granting of different weights to different opinions.

B. **The Public Display of Paintings.** Four- and five-year-olds evinced considerable misinformation concerning the relation of art to the public. Paintings, they thought, were seen primarily in stores. Only two thought that one went to a museum to see a painting, and a few others thought that paintings were to be seen in factories, libraries, or schools. The modal response of six- and seven-year-olds, however, was that one went to a museum, and only a minority cited a store or factory.

Four- and five-year-olds believed either that anyone, or certainly any adult, could hang his or her paintings in a museum. Half of the six- and seven-year-olds also believed this, whereas the remaining half thought that only "special people" were eligible. When asked who decides whether a painting can be exhibited, an authority figure was universally cited, with no awareness of the contradiction between this belief and the belief that anyone can hang a work in a museum. Inappropriate authorities were most often cited (the boss, the landlord, or the president), and no notion of the opinion of the expert was revealed.

Both older groups demonstrated a more mature understanding of the relation of art to the public: only famous or good artists can show their works in a public museum, and it is the museum owner who makes the decision. No subject, however, mentioned anything about the expert's opinion.

## IMPLICATIONS AND CONCLUSIONS

Our study reveals the existence of a number of qualitatively different views about the arts over the course of childhood. Although all children of the same age may not be at the identical stage on each issue, one can clearly discern broad patterns at the three principal age, or stage, levels. Moreover, the general characteristics of these conceptions—legalistic and mechanistic at the earliest stages, literally realistic and concrete at the next, cut across a wide range of subject matters and issues. There is furthermore, no evidence that these stages of thought are taught or imitated: rather, they appear to be spontaneous constructions at a certain developmental stage. In all, discussion of conceptions of "the arts" seems legitimate.

Before conclusions can be accepted as generally valid, however, the reliability of the methods used must be tested. We adopted the clinical method of Piaget because it is designed to uncover what the subject believes and how he conceives of an object even if he or she has difficulty putting it into words. While, of course, it cannot be proven that children are ignorant of what they fail to verbalize, the clinical method does yield a greater reliability in response than closed questionnaires or directed inquiries (which can easily be manipulated to bring about one or another conclusion). This is so because the interviewer can gently probe with "follow-up" questions, offer seductive counterexamples to test the tenacity with which a view is held, and allow the child's responses to determine the direction and wording of subsequently discussed issues. The widespread agreement across subjects, and the consistency of responses about art with children's views of other topics,[13] lend further credibility to the findings.

It is important to specify to what extent children's thinking about the arts reflects the way in which they think about the world in general. For the most part, findings about the arts seem to mirror the trends uncovered by Piaget, Kohlberg, and others in the cognitive-developmental tradition. For instance, confusions about the precise relationship between human, mechanical, and natural events abound in early childhood, while the adoption of a relativistic yet not value-free approach is found only among sophisticated subjects. But to a certain degree the arts do pose problems which seem to be non-generalizable ones: first, diverse media are involved and each may entail its own traits and misconceptions; second, most children in our society really have little direct experience with the fine arts, while, in contrast, their familiarity with the physical and moral universes is already extensive; third, what experiences they do have are often mediated by mass technology--that is, they see reproductions of paintings or watch a concert on television; fourth, parental prejudices about art, as either mere recreation on the one hand or exalted activity for an elite on the other, are often very marked; and, finally, there is the all-too-prevalent and socially biased feeling that the arts are too sophisticated and too remote for the untrained individual to grasp. Certain beliefs about art seem to have no direct analogy in other areas, such as the view that animals can paint or write poems, that one may tamper with art objects, or that one can recognize commonality in diverse productions because of a shared handwriting or style. Separate study of conceptions of the arts accordingly seems justified.

A comment should be made about two kinds of contradictions common to the children's responses, one of which is symptomatic of general cognitive trends, the other again specific to the arts. The contradictions among a particular child's responses are evidence of a cognitive deficiency which cannot be overcome until the child is at the level of operational thinking.[14] But the contradictions between what subjects say and what they do (for example, their insistence that a model must be present while, in their own work, such rarely is the case) seem to be an especially nefarious product of the great distance in our society between the fine arts and one's own playing and artistic activities.

A number of implications can be drawn from this study. First, it is important from a developmental standpoint to determine how children think about the arts. Otherwise, one risks devising exercises or drawing conclusions about children's artistic activities which are untenable. In addition, it is desirable to understand the source of misconceptions. The present study indicates that, in addition to a substantial universal component in children's aristic conceptions, there is also a fair degree of prejudice and even of foolishness: the latter could be readily corrected by informed parents and teachers or by experience which exposes children to the sources of art works or the means by which aesthetic judgments are reached and justified. Indeed, the study underlines the necessity of humanizing the artistic experience so that children can more readily connect their own products with adult artistic activity.

It is not our view that the various misconceptions held by children should be instantly corrected. That would be impossible, in any case, and quite

probably some of these mistaken ideas are harmless, and others (like the insistence on literal realism in middle childhood) perhaps a necessary stage en route to a more sophisticated view. Clearly, what is primary in the arts is the way children see and make inferences and what they can accomplish in diverse media. But some misconceptions may be destructive, and it is useful for the teacher to be aware of these and to correct them whenever possible. One cannot, for instance, be sensitive to style if all one sees is subject matter. One cannot appreciate abstract works if one insists on fidelity to the "real world." All works of art are not equally good, and one's experience is impoverished as long as this view is uncritically embraced. Paintings are different from photographs, and they are not made in factories by machines. Such beliefs may interfere with a child's artistic experience, unjustifiably setting the arts apart. And if steps are not taken during childhood to expose these false notions, to bring about a more veridical and humanistic view of the arts, the adolescent or adult may have become so alienated from the arts that, as in much of our society today, the whole domain seems as distant as a star, as fearful as a dread disease, as mysterious as the speaker of a dead language.

Notes

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2. K. Chukovsky, **From Two to Five** (Berkeley: University of California Press, 1968); H. Gardner, **The Arts and Human Development** (New York: Wiley, 1973), Ch. 4.

3. K. Koch, **Wishes, Lies and Dreams** (New York: Chelsea House, 1970).

4. H. Read, **Education through Art** (New York: Pantheon, 1945); H. Gardner, **The Arts and Human Development**, Ch. 5.

5. H. Gardner, "Metaphors and Modalites: How Children Project Polar Adjectives onto Diverse Domains," **Child Development** 45 (1974): 84-91; "The Development of Sensitivity to Figural and Stylistic Aspects of Paintings," **British Journal of Psychology** 63 (1972): 605-15.

6. See, for example, J. Piaget, "Piaget's Theory" in P. Mussen, ed., **Carmichael's Manual of Child Psychology** (New York: Wiley, 1970), I, 703-32; L. Kohlberg, "Stage and Sequence: the Cognitive-Developmental Approach to Socialization," in D. Goslin, ed., **Handbook of Socialization** (New York: Rand McNally, 1969).

7. Cf. J. Piaget, **The Child's Conception of the World** (London: Routledge and Kegan Paul, 1929).

8. J. M. Baldwin, **Genetic Theory of Reality** (New York: G. P. Putnam's, 1915).

9. D. Ecker, "Analyzing Children's Talk about Art," **Journal of Aesthetic Education** 7 (January 1973): 58-73; "Teaching Art Criticism as Aesthetic Inquiry," **New York University Education Quarterly** 3 (Summer 1972): 20-26.

10. Cf. A. Malraux, **The Voices of Silence** (Garden City, NY: Doubleday, 1963).
11. On pre-operational thought, see B. Inhelder and J. Piaget, **The Early Growth of Logic in the Child** (New York: Norton, 1964).
12. H. Gardner, "Style Sensitivity in Children," **Human Development** 15 (1972): 325-38.
13. J. Piaget, **The Child's Conceptions of the World.**
14. On operational thought, see J. Piaget, "Piaget's Theory."

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# Children's Concepts of Art

by

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Children's verbalizations on art are phenomena which have received little formal attention. This is true in spite of the often arresting quality of their spoken thoughts. A young child, talking to the author, maintained that her mother was "like an artist" and suggested that she might grow up to be an artist also. When asked the question "What does your mother do that an artist does?", the child replied that her mother took a pen and "makes a lady real good." However, when asked if she (the child) thought the "real good lady" would be art, the child replied she didn't know.

An older child in similar conversation thought an object was not art because it wasn't fancy and therefore "wouldn't catch many people's attention."[1] Another child, the same age, categorized a photograph art because "it made sense." A 15-year-old boy thought art was important because it makes everything a little nicer." This young man defined art as "whatever you do" and suggested that music and painting were art. An investigation into the underlying causes of the noticeable differences in the expressed thoughts of these children concerning art might be useful to art teachers as well as others.

The study of the creation of children's imagery has a long and rich past. Every art teacher has been witness to the overwhelming spontaneity and richness of children's art work as it is produced casually and joyously in the classroom. Frequently teachers will also treasure the excited words of their students as they share their joy in creating.

"A painting is something you see in your head."

"Art is what you think up . . . what's in your mind.", can easily lead one to the assumption that children, from the very young to the adolescent, associate art with idea and image formation. Until recently this assumption would have been as valid as any other one concerned with the concepts children hold about art.

It is often remarked by those who deal with children that they frequently seem to act on more knowledge than they are capable of expressing verbally, either spontaneously or under questioning (Baldwin, 1958). Gardner, Winner, and Kirscher (1975), and others have remarked on the rich imagery evoked by children's words. Chukovsky (1963) has written of the exciting nature of children's seeming gift for poetic expression. Ecker (1973) has admitted to

becoming more and more interested in the remarks of children as they make and respond to art. All these and many others have observed, informally and under controlled conditions, the intriguing nature of the words of children.

However, studies of language development indicate that word meanings are unreliable in the early years (Ginsburg and Opper, 1969). Piaget has pointed out that until children are about eight years old they are not able to communicate ideas very clearly due to their failure to adapt to the role of the listener (Flavell, 1963). Gardner and others have pointed out the unreliability of interpreting the remarks of all children at "face value".

These several factors, apparent but unverbalized knowledge, imaginative and seemingly insightful remarks of children, and the difficulty of interpreting their responses pose many problems to a researcher. These factors may well explain the dearth of studies in the area of children's concepts of art. However, these same factors also might well point up the need for studies based on children's verbalizations about many facets of art and the artistic experience.

Polanyi (1958) spoke of several areas of interrelationships between thought and speech. The ineffable domain was described as meaning ". . . something that I know and can describe even less precisely than usual, or even only vaguely" (p. 88).[2] Gardner, Winner, and Kirscher (1975) have suggested that art and art experiences may lie within such a domain. It might be, therefore, that even children who have sufficient language development to express their concepts on other matters are not able to even frame their concepts about their art experiences. It seems apparent to this observer that many adult artists have difficulty in speaking precisely about their art concepts. Studies of children making art (Lowenfeld, 1957) and critics observing their products (Ecker, 1973) indicate that on the level of artistic production, children evidently have access to some useful knowledge of art. But what of their ideas of art as completed works?

Without some knowledge about the way children individually and en masse think and relate to art objects, curriculum planning, of necessity, focuses on making art or on adult concepts of art. It is difficult to design a curriculum which fulfills the needs of students not expressed because they defy expression. Those needs not expressed because of language problems of a developmental or interpretive nature present equal problems to a teacher. Most educators make judgements, both pedagogical and philosophical, on the basis of verbal exchange with students. The hurried pace of public school life often does not allow a careful and studied interpretation of these exchanges. Only occasionally are teachers able to analyze carefully the meaning which may lie behind the spoken word. Seldom are they afforded the opportunity to systematize or even record the many conversations which seem conducive to important insights to the teaching of art. Accordingly such insights are fleeting and of little value in evaluating art education methodologies.

Studies of children's verbalizations, and the patterns of thought such investigations might reveal, could have very direct effects on methodology. At the very least, such studies could indicate that while the spontaneous remarks of children made while "arting",[3] reveal tacit knowledge of art concepts; such

concepts are not readily transferred to situations beyond the moment of creation. If this speculation were founded in reliable observations, it would seem beneficial for the art teacher to initiate subtle and tactful conversations when witness to such remarks. Such conversations could perhaps serve to broaden the scope of the child's insight and direct it beyond the initial context.

A descriptive study was designed by this writer to explore the concepts children from 5 to 15 years hold about art. Piagetian methods were used to interview 109 children from a small rural school district in Pennsylvania. Three tasks were used. The first was an initial question "Will you tell me what you think art is?"; all children responded to this question in some manner. The second task was selectively used and included four standard questions about art. The third task, given to all the children, involved the categorization of 11 objects as either art or non-art. These objects included original works of art, original crafts items, and mass-produced household objects of various types. Approximately 10 children of each age from 5 years to 15 years responded to these tasks.

The data, examined in several ways, indicated a developmental sequence in children's concepts of art. Young children defined art in terms of simple making and nongeneric naming. Middle children retained these concepts but added complex mechanical processes and intellectual processes to their definitions of art. The oldest children evidenced all the previously mentioned ideas to some extent but some emphasized expressive processes in their definitions. The author isolated three stages of development in children's concepts of art.

The Manipulative Stage, Art is Making, is the first, occurring at about 5 years and extending to approximately 8 years of age. At the beginning of this stage, children show much confusion about art. Gradually the concept of making appears; soon these children define art almost exclusively as something that is made. The middle stage, Intellectual, Art is Idea, begins at approximately 9 years and continues to about 12 years. Children in this stage define art in terms of complex mechanistic processes and add a broad range of descriptive characteristics. Definitions may also reflect those concepts seen in the earlier stage. The important conceptual addition at this age is the strong identity of art with intellectual processes such as thinking, imagining and creating. The Expressive Stage, Art is Expression, is the final stage. This occurs between 13 and 15 years. Children in this stage attend primarily to expressive concerns in defining art. Cultural contexts of art are also frequently explored in their definitions. Interest in the intellectual processes inherent in the creation of an art work is likewise a strong factor in definitions of art in the Expressive Stage.

## Notes

[1]All quotes from children are excerpts from interviews conducted by this author.

[2]Personal Knowledge, Polanyi, Michael; The University of Chicago Press, Chicago, Illinois, 1958.

[3]Term coined by Kenneth Buttel to refer to the total process of creating art.

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# DEVELOPMENTAL MODEL OF ARTISTIC PROCESSES: MAKING AND PERCEIVING

BY
MARY ERICKSON AND TERRI KRIEBEL

What follows is a series of statements which describe developmental levels from childhood scribbling through adult commitment to production and response. These statements reflect choices persons make and circumstances which influence those choices. The first, childhood level is universal. At the middle level, individuals choose to focus on production or response. At the final, adult level individuals focus their main attention on one of four roles: artist, doer, critic, or responder. The "artist" makes aesthetic decisions. The "doer" technically executes the work. The "critic" works to maintain objectivity at all times. The "responder" reacts subjectively to the work.

At the end of this paper the reader will find a diagram representing each stage in the outline presented below.

**********

## UNIVERSAL ARTISTIC DEVELOPMENT

I. Beginning-Level Stages

1. When working with art materials, very young children are captivated by the physical activity of the making process. They may be oblivious to the products of their efforts. They also enjoy perceiving interesting objects in their environment.

2. At some point, youngsters become aware of the objects they have made and respond to them.

3. At some point, children become less egocentric and realize that they are not alone in the world. Other people make art objects and have differing opinions about art. As they discover this context and as their experience accumulates, children begin to be more conscious in their making and perceiving of art.

Transition Stage (1T)

At some point children begin to compare their work with others and form critical judgments of the value of their own work.

## THE DEVELOPMENT OF A MAKER

It is at this point that children choose either to accept the challenge of improving the quality of their artistic production, or to withdraw from competition by ceasing to produce art. (For the continued development of those who cease producing art, see "The Development of a Perceiver")

II. Middle-Level Making Stages

1M Those who have accepted the challenge of improving recognize that "doing" art is no longer sufficient but that they must learn to generate ideas and make choices. Attention is focused on the distinction between technical and aesthetic abilities.

2M Immature producers tend to focus on the less reflective roles of Doer and Responder.

3M At some point in time immature producers become aware of the larger context of the professional art world.

Transition Stage (2T)

At some point immature producers begin to compare their work objectively with the work acclaimed by professional critics and must face the question of the significance of their own work. It is at this piont that producers choose either to adopt professional standards or to continue to produce without consideration of those standards.

III. Mature Making Levels

1D Those who choose not to adopt professional standards may continue to make art. Even though they know their work to be amateur, they continue because they enjoy the process. The Doer role dominates.

1A Those who choose to accept professional standards must develop all roles to a high level. Whether they actually meet those standards will ultimately depend upon the development of their skills as idea generators and aesthetic decision makers. The artist role dominates.

## THE DEVELOPMENT OF A PERCEIVER

I. Beginning-Level Stages (See "Universal Artistic Development")

It is at the first transition stage that children choose to either accept the challenge of improving the quality of their artistic production, or to withdraw from competition by ceasing to produce art.

II. Middle-Level Perceiving Stages

1P Those who cease to make art continue in their relationship with art only as perceivers.

2P Immature perceivers tend to focus on their subjective responses. They tend to admire evidence of hard work, technical performance, unambiguous, easily-acceptable, and sentimental subject matter.

Transition Stage (3T)

As persons mature they become increasingly aware of the complexity, subtlety, and diversity of the human condition. Perceivers then choose either to continue in their established patterns of perception, or attempt to stretch their perception of art to the scale of adult human values.

III. Mature Perceiving Levels

1R At some point perceivers become aware of the professional art world. If they continue in the established adolescent perceptual behaviors they fail to gain meanings from much in the professional art world.

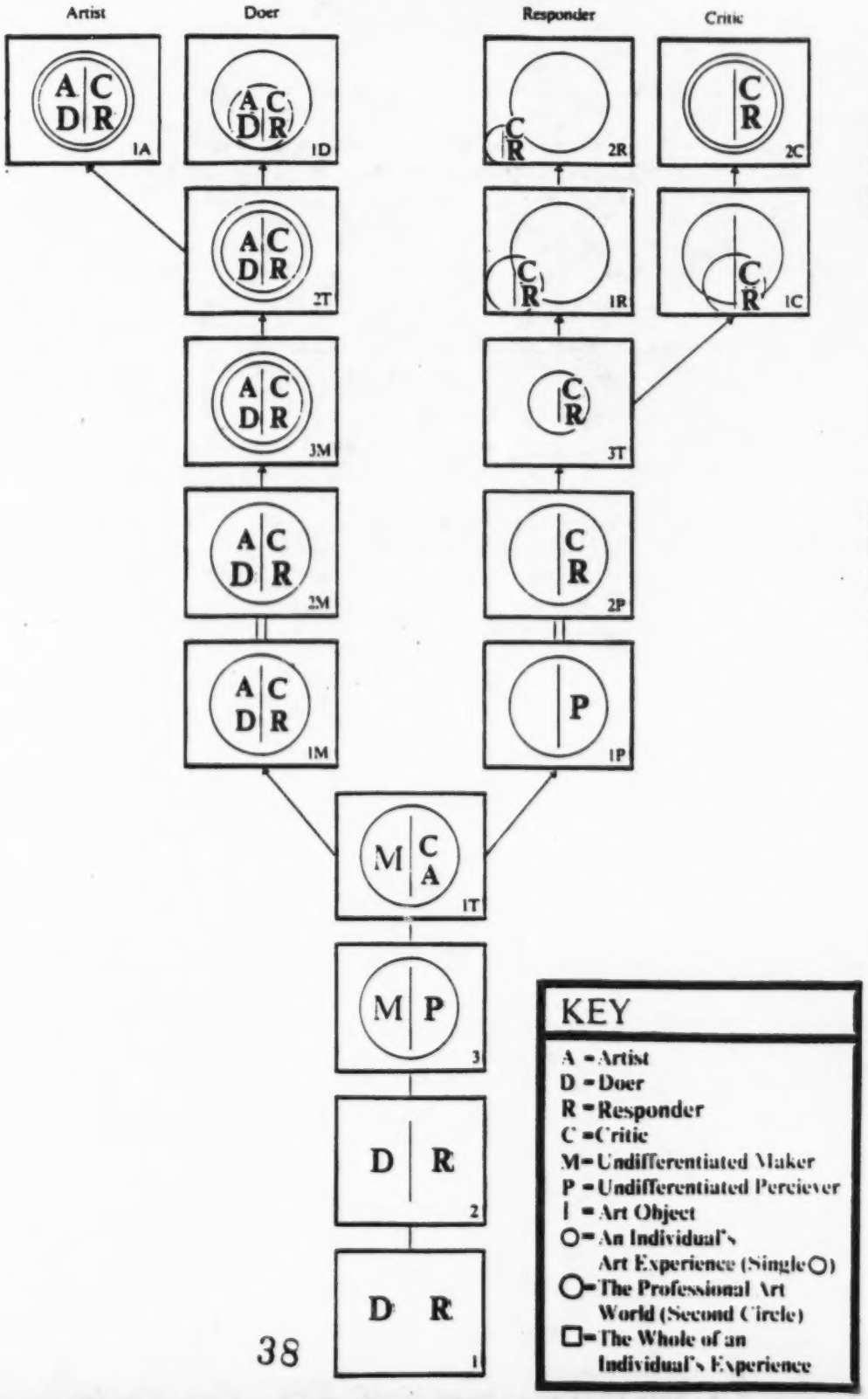
2R Those who continue in their established perceptual patterns respond to art hedonisticly and relegate art to a relatively insignificant position in the totality of their lives. The Responder role dominates.

1C Those who accept the challenge of improving their perception endeavor to gain more knowledge and experience of sophisticated art and increase their ability to make judgements of art.

2C Having studied the larger world of art, mature perceivers have significantly increased their capacity to enjoy art. They have access to artwork of adult significance, beyond the appreciation of an adolescent. The Critic role dominates.

# A DEVELOPMENTAL THEORY OF ARTISTIC PROCESSES MAKING AND PERCEIVING ART

by
Mary Erickson and Terri Kriebel
Kutztown, Pa 1985



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# CREATING AN ENJOYABLE, MEANINGFUL AND MEMORABLE ELEMENTARY ART HISTORY PROGRAM

NELLA GODBEY STORM
Muncy School District
New Street, Muncy, PA 17756 717-546-3129

JEANNE LUBEY
Allentown School District (Ritter School)
North Plymouth & East Washington
Allentown, PA 215-253-7030

Objectives:

1. To present numerous and varied approaches to the teaching of art history in the elementary school.
2. To encourage my fellow educators to view art history as an exciting area for study.
3. To stimulate teachers to develop local resources for study and to encourage them to attempt to secure funding from groups outside the school.
4. To make teachers aware that elementary students can love art history when it is presented in an interesting fashion.
5. To encourage a broader approach to the "art" in art history to include more crafts and architecture.
6. To offer special "tools" for teaching (games and approaches to exciting lessons).
7. To make the audience aware that children can learn highly specific art terminology and concepts.

Description:

Ms. Storm will open with a brief talk which will deal with objectives and include a mini slide talk as it would be present to 2nd or 3rd graders - Ms. Lubey will discuss how she handles art history with her students. We'll discus alternative formats for teaching art history and answer questions.

Ideas for Teaching Art History to Elementary School Children

1. Silly art jokes (I have included a copy)
2. Song for learning art history (I have included a copy of my Great Artist Song)
3. Art Color Exercise Song (I will demonstrate if it seems appropriate)

4. Art spelling lists for the classroom teacher to include on his/her weekly spelling lists.

5. Question and answer art history 5 to 10 minutes of each class period.

6. Learning art bulletin boards that children are able to write on.

7. Name the Great Artists and write a report to earn a fast food coupon or candy bar.

8. Living Art (Children take the part of people in famous paintings)

9. Art history board games that are large enough to use on the floor

10. Each student pick a print of a famous painting and imagine his/herself in the world of the painting. Write a story about being in that world. Display the story and painting together in the hallway.

11. Earn class popcorn parties and/or individual prizes for being smart in art. Have a "Be Smart In Art Contest".

12. Choose an artist, write a report about that person, dress-up in a costume to portray the artist at a school function such as open house.

13. Use a hand stamp to stamp hands of children who can tell art history.

14. Introduce each lesson with a background on the history of that art form.

15. Teach art theory as the classroom teachers teach academic subjects. Student interest in observing art increases because they feel qualified to say something about it. Personal feelings do not have to be forgotten in the process.

16. When displaying children's art in the hallways hang famous art work along side with a comment about the similarities. Comments on lesson objectives can also be used. (For example: We painted ants using the primary colors.)

17. Have a primary color day and encourage students to come to school dressed in primary colors.

18. Check your school library to see what children's books are available for the children to read. If there are no biography books about artists encourage the librarian to order them. Offer to help the librarian find appropriate books.

19. Check television stations for biographical specials on artists. Tape them and show them in class or at least encourage children to watch on their personal time.

20. School districts often have mini-grants available to teachers. Apply for a grant to buy prints of famous art work.

21. Tell children about the artists' lives. They love to hear stories and often qake the artist "come alive". As an example, Vincent van Gogh cut off his ear, Leonardo da Vinci wrote backwards, Frank Lloyd Wright wore a long robe instead of a coat.

# ORNAMENTAL HEADPIECES
## AESTHETIC AND CRITICAL APPRAISALS
## (grades 4-6)

MIMI C. MILEY, Curator of Education
Allentown Art Museum
5th & Court Streets, Box 117
Allentown, PA 18105 215-432-4333

Objectives:

Students will learn to categorize a selection of "headpieces" into those worn for 1) Adornment/Ornamentation, 2) Protection, 3) Religion/Ritual (Symbolic) and 4) Role Identification.

Students will single out headpieces declared primarily for adornment/vanity purposes and discuss them through the criticism process.

Students will learn how concepts of ornamental beauty (style) changed from the Italian Renaissance to contemporary times.

Description:

This lesson is based on a hands-on "headpieces" exhibit in the Allentown Art Museum's Max Hess Junior Gallery. After interacting with the three-dimensional objects, students will intermesh the "headpiece" theme with the museum's permanent collection of European paintings dating from the 15th to 17th centuries. This looking and analysis process will involve criticism skills and opinions regarding the aesthetic values of headpieces.

# KEITH HARING: GRAFFITI ART
(grades 4-6)

GENE H. ALLEN
East Penn School District (Shoemaker School)
North on Fairview Street
Macungie, PA 18062 215-967-3101, ext. 221 or 222

Objectives:

Students will
a) become familiar with trends in a contemporary art
b) become familiar with a contemporary artist and be able to perceive and discuss his art work
c)become familiar with the aspects of graffiti and the science of symbols (symbology)
d)create their own graffiti in the style of Keith Haring using marker and paint

Description:

Classes worked on a series of small 2-D art projects relating to the city. Cut paper and newspaper were used to create images of the busy city. These were used to decorate the room and set the stage for the next art period. The following lesson students discussed Keith Haring, the fact that he was from Kutztown; his beginnings on the subways and his approach to art today. Graffiti and its various ramifications were included in this discussion. Students were asked to use magic markers to create simple figures and decorate the space around these figures keeping in mind various symbols they could invent. After this was completed fluorescent paint was used to accent their design.

Extensions:

1. During class time students were interrupted and asked to "sign in" using their "tag" on one of three cardboard subway cars that had been constructed in the room.

2. Art Club students designed and painted a large mural in the hallway.

3. Art Club students painted chairs, table, lamp, etc. to create a Keith Haring still life.

# AFIRE WITH THE ARTS

CAROL STEPHENS
East Penn School District (Shoemaker School)
North on Fairview
Macungie, PA 18062 215-967-3101, ext. 221

Objectives:

To develop the means for evaluating, understanding and appreciating the contributions of others.
*To develop aesthetic sensitivity.
To acquire knowledge about one or more art forms.
To respond to selected art media and resource person(s).
To explore personal reactions to art forms.
*To investigate, analyze, evaluate one or more art forms.
To develop creative expression through one or more art forms.

Description:

The word "AFIRE" is an acronym for a sequential framework or format to be utilized when studying an art form (i.e. dance, painting, etc.). This format will be discussed and examples of its implementation given.

# TEACHING THE HUMANITIES: A TEAM TAUGHT, THEMATIC APPROACH
(elementary)

TIMOTHY B. DEWALT
Exeter Township School District (Lorane Elementary)
360 Perkiomen Avenue
Reiffton, Reading, PA 19606 215-582-8608

Objectives:

1. To correlate, in a thematic approach, the following humanities: history, literature, dance, music, and visual art.

2. To develop a planned unit of lessons with a focus on Piet Mondrian and his painting Broadway Boogie Woogie.

Description:

Participants will learn about the experimental implementation of a humanities project involving three elementary school teachers. Insights on team teaching practices, scheduling, and physical plant needs will be discussed.

A video tape of a choreographed "movement routine" involving two classes will be shown. Handouts will include a Mondrian student booklet as well as a listing of objectives for the following subject matters: visual art, dance, literature, music, and history. Relationships between these subjects areas and the theme of the entire project, Piet Mondrian's painting Broadway Boogie Woogie, will be identified.

# A PRACTICAL APPROACH TO RELATING THE ARTS IN THE CLASSROOM
(grades 1-6 with suggestions for modifications for jr/sr high levels)

DONNA PUCHYR
Allentown School District (Mosser School)
East Union & Dauphin Streets
Allentown, PA 18102 215-820-2164

Objectives:

1. To make those present aware of the relationship of the visual arts to the other arts.

2. To present to those attending, possibilities for utilizing the non-visual arts to reinforce visual arts concepts.

Description:

There will be a brief introduction concerning working with your music teacher on a joint lesson or (preferably) unit plan. Particular unit to be discussed is on rhythm.

One lesson plan will be presented emphasizing pattern and rhythm in both art and music. Variations for older groups will also be discussed. Several examples of children's work will be on display. Handouts will include lesson discussed, plus two others.

If time allows, a second lesson relating movement/dance and sculpture will be presented.

# KNIGHTS AND CASTLES
(middle school, grades 5, 6, 7)

MADELEINE M. RAMSEY
Bethlehem Area School District
1516 Sycamore Street
Bethlehem, PA 18017 (215) 861-0500

Objectives:

To share a unique and lively learning experience which drew upon the humanities to enhance the curriculum.

Description:

The presentation will involve a slide show and description of KNIGHTS AND CASTLES, an interdisciplinary exploration of the Middle Ages which took place at Northeast Middle School during February and March, 1983. While the focus of the experience was 6th grade social studies, there was school-wide participation in the effort to integrate medieval culture and history into all subjects and to provide a lively introduction to the humanities.

Resource materials are available for conference participants with an interdisciplinary learning contract which includes several activities with a humanities emphasis and also, copies of the medieval festival program.

# A THEMATIC APPROACH TO THE CORRELATION OF THE ARTS AND HUMANITIES
(elementary)

RANDY WESTLEY
Daniel Boone Area Schools (Amity Elementary Center)
R.D.#2
Douglassville, PA 19518 215-689-9521

Objectives:

1. To provide guidelines for the establishment of a theme oriented program of activities.

2. To correlate the arts, humanities and other subject area with the focus on a central theme.

Description:

Using slides of various theme day programs and other resources demonstrate how a single grade or an entire building can pool resources and disciplines to provide stimulating, education activities for the children of that grade or building. I will use our theme day on space as the main focus, but demonstrate how much smaller topics can be effective.

# ELEMENTARY STUDIO ART COMPUTER GRAPHICS IN THE ELEMENTARY ART CURRICULUM (grades 1-6)

SUSANNE M. STEIN
Haverford Township School District (Lynnewood Elem./Haverford Middle)
Havertown, PA 19083 215-446-4570

Objectives:

1. Initiation of computer graphics as a medium at the elementary level.
2. Overview of Microcomputer hardware and software.
3. Implementation of computer graphics into a Discipline-Based Arts curriculum.

Description:

In the elementary schools the "Koala Pad" (graphics tablet), a piece of peripheral equipment, has been the main source of original student created computer graphics. The Koala Pad in conjunction with the Micro Illustrator Program enables students to work with a variety of commands. The simple "menu" which uses words and symbols helps to bridge the reading levels of first through sixth grade students. The selections and commands are operated by signaling the menu through the Koala Pad. Another major advantage to this relatively inexpensive piece of peripheral equipment is its ability to span the artistic levels of elementary students. From simple two dimensional, geometric drawings and designs, to sophisticated detailed perspective renderings, the Micro Illustrator program provides students an opportunity to work within their own artistic abilities. In addition to the "Koala Pad" there are a number of software packages that can be effectively used at the elementary level. These include "Print Shop", "Beagle Graphics", "Micro Painter", and "The Graphics Magician".

At the present time the art education curriculum in Haverford Township includes computer graphics education. With each year as students become more sophisticated with computer graphics and existing software, it will be necessary to re-evaluate the implementation into the broad discipline based curriculum. One teacher's approach to implementation of computer graphics for students in first through sixth grade will be presented.

# TEACHING ELEMENTS OF DESIGN IN FIRST GRADE ART
(grade 1)

LOUISE A. COSGROVE
Salisbury Township School District
1400 Gaskill Avenue
Allentown, PA 18103 215-791-2800

## Objectives:

Brief overview of one method of implementing basic elements of design into the art curriculum for first grade.

## Description:

First graders must be instructed in the beginning of the school year on the proper use of scissors, how to hold a brush, how to apply glue, etc. Such instruction might appear to be incredibly elementary, but it is a mistake to assume that all first graders have these basic skills the first day of school. Many of these "beginning-of-the-year" lesson plans show only one objective relating to a skill and one objective relating to a concept such as use of scissors and the concept of positive/negative space. Succeeding lessons reinforce the objectives learned and gradually add others that introduce the children to other basic elements of design. Various media are selected to enhance the students' experiences recalling elements of design they have learned as well as to aid in their dvelopment of manipulation. Lessons toward the end of the school year require the students to make critical decisions regarding their use of various design elements as they are encouraged throughout the year to make their own judgments based on class discussions and teacher examples. Art prints are shown and discussed whenever possible as they relate in style or subject matter to student work. Although the collection of demonstration art prints is small future plans call for gradual additions.

### List of Art Prints

**Basic Shapes**
Liberman (Continuous on Red)
artist unknown (Twenty-Two Houses and a Church)
Picasso (Three Musicians)
Boccioni (Forces of a Street)
Marin (Brooklyn Bridge)

**Pattern**
Klee (Sinbad the Sailor)
Rousseau (Exotic Landscape)
W. H. Brown (Bareback Riders)

**Color Blending**
Homer (Breezing Up)
Kandinsky (Houses in Murnau)

**Texture**
Rembrandt (The Ratcatcher)
Van Gogh (The Harvest)

**Lines and Shapes**
Davis (Seme')
Matisse (The Circus)
Evergood (Sunny Side of Street)
Wood (Fall Plowing)

**Collage**
Bearden (Rites of Spring)
Picasso (Three Musicians)

# SANITY IN THE ELEMENTARY ART STUDIO
(grades K-5)

CAROL CALLAGHAN
Upper Darby School District
Burmont and Bond Avenue
Drexel Hill, PA 19026 215-789-7200

Objectives:

To trouble shoot problem times.
To create productive behaviors in the art room.
To play art games that teach art vocabulary and increase powers of observation.

Desription:

Within any given elementary art studio class, there are a variety of students whoe needs, abilities and levels of enthusiasm vary. Because not everyone finishes their work at he same time I have incorporated the use of "Brain Sparkes." This is a decorated box containing 50 easy-to-read cards, each with an idea to spark a drawing or design. The child choses which one he/she likes.

Stickers and a behavior modification program are based on good work, good listening and a god clean-up. Also, appreciating each other's art work, sharing and helping, clear objectives for the class.

The art vocabulary game fits into the end of an art time when some children are finished and some are not. It causes wandering children, even at 2:45 p.m. on a Friday afternoon to focus on one thing. Younger children play the "I Spy" game selectin and naming shapes and colors. Also, the observation game tests how "well" we see.

# "BAKING WITH BERNARD"
(The History of Animation)
(grades 4-6)

KAREN WYCHOCK
Neshaminy School District
Pearl Buck Elementary School
143 Top Road
Levittown, PA 19056

Objectives:

Students will learn to see the human figure as an animated figure rather than a static figure.

Students will learn to animate a clay figure using an 8 mm camera.

Students will become familiar with many of the early movie machines (zoetrope, phenakistoscope, praxinoscope, slideoscope, etc.).

Students will become familiar with the terms animation, camera angle, 8 mm film, sprocket holes, frame, leader, persistence of vision.

Students will learn to operate an 8 mm camera and an 8 mm projector.

Description:

The history of man's search for the moving image grew out of several experiments, many observations, numerous accidents, and a multitude of guesses. With no one leaving any full record of their endeavors, man's quest for the moving image is truly one large mass of confusion. Dates are obscure. Some are nonexistent. We find men working on the exact same problem but they know little or nothing of each others' work. The individual men involved in this search were very unique. One pioneer actually took time from his experiments to kill his wife's lover. One blinded himself in the course of his experiments. A deaf man tried to invent talkies and two committed suicide. Without such a motley crew of inventors, inventions, and direct plagiarisms, we may never have been witness to the ultimate capture of the moving image—to the growth and maturation of the motion picture.

It is man's search for the moving image that the students will be exposed to through this unit of study. They will be introduced to the early history of the cinemathrough lectures, slides, and hands-on experiences. The culminating activity will be a short animated film from each student.

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# HISTORY OF WORLD ART AND AMERICAN ART TEXTS FOR 7TH AND 8TH GRADES
(grades 7-8)

SUSAN REDFERN RUSHIN
Pocono Mountain School District
Swiftwater, PA 18370 717-839-7121

Objectives:

1. The student will learn to develop and use art history vocabulary.
2. The student will learn to be aware of the changes in art over a vast period of time.
3. The student will learn to identify style differences in various time periods and cultures.
4. The student will learn to identify the works of several "masters."
5. The student will learn how society affects the art of various time periods.
6. The student will learn to discriminate the difference between prints and original artwork.
7. The student will learn the purpose and function of an art museum.
8. The student will learn to respect the original artworks in galleries and museums.

Copies of the texts will be available for inspection. Outlines of the courses will be passed out.

Description:

The texts are the basis for two art history programs for seventh and eighth grade students in the Pocono Mountain Junior High School. Students observe slides, sound filmstrips, as well as posters and books and magazines to further develop an understanding of visual artists in history. These courses meet every day for twenty-two days.

# FANTASY ART, AN HISTORICAL AND STUDIO APPROACH
(high school; adaptable to junior high or middle school)

MELISSA AUMENT GALLAGHER
Shikellamy School District
Art Department, High School
6th and Walnut Streets
Sunbury, PA 17801 717-286-3700

Objectives:

Each of the four major divisions of this paper has 1-3 specific historical/lecture objectives:
1. Students learn that each of the four divisions which the style of fantasy art has been subdivided into has specific characteristics which are unique.
2. Students learn that each of the four divisions has had a long history of development and a variety of goals.
3. Students learn that some of the divisions are comprised of specific and recognized movements in art.

Each suggested activity that accompanies the four major divisions includes one or more of the general skill objectives and some additional objectives. The general skill objectives, all of which are to be covered by the conclusion of the course, are as follows:

1. Students learn how to incorporate typography in an original composition, or students learn how to design a commercial product which includes typography and illustration.

2. Students learn how to explore and develop an idea through the use of thumbnail sketches.

3. Students learn how to select the best idea from their thumbnail sketches and develop the final concept.

4. Students learn how to abstract an image by altering certain parts but still retaining enough of the original image that it can be recognized.

5. Students learn how to select an important scene from a story and illustrate the scene.

6. Students learn how to design and/or create an imaginary environment (practical or utopian in nature).

7. Students learn how to use art media to create a visual image of a personal fantasy or personal futuristic vision.

Description:

This planned course deals exclusively with the style of art called fantasy. To develop a more thorough understanding of the concepts behind this style of art, the course has been broken down into four separate units. They are:

- The Fantasy of Myths and Fairy Tales
- Utopian Fantasies
- Fantasies of Dreams and Hallucinations
- Scientific Fantasy

Each unit includes a specific set of objectives for the historical/lecture information, vocabulary terms, an introduction to the type of fantasy art being dealt with and a set of plates and slides with accompanying historical/lecture information. At the conclusion of the historical/lecture/slide presentation, a variety of related studio activities are suggested. Each activity includes a list of specific objectives, a list of variation objectives and a description of the studio activity. Although each unit includes 3 to 5 suggested activities, it is the author's intention that only one activity be used each time the course is taught. The variety and quantity of activities (also variations suggested for each activity) are to stimulate creative thinking and prevent stagnation.

# ST. PETER'S BASILICA
(junior high)

ALICE S. W. KEPPLEY
Penn View Christian School
420 Cowpath Road
Souderton, PA 19512 215-723-1196

Objectives:

1. The student will learn historical information about St. Peter's Basilica (Knowledge).
2. The student will learn the meaning of various architectural terms (Knowledge).
3. The student will learn how to identify areas within architectural structures (Skill).
4. The student will learn to attend to architectural monuments (Attitude).
5. The student will learn to value his/her art heritage (Attitude).
6. The student will learn to value his/her heritage within the Church (Attitude).

Description:

The slide show, "St. Peter's Basilica," is part of a unit, following an overview of world architecture. It is a three-screen slide show/tape presentation that covers the history of the construction of the church. It leads the students on a visual tour of both the exterior and the interior of the basilica.

The tape is a combination of narration and period music. It ends with a series of slides accompanied by an eighth grade chorus from Penn View.

# REBEL ARTISTS
(grades 9-12)

JUDITH ANN SVANSON
Souderton Area School District
Indian Crest Junior High School
139 Harleysville Pike
Souderton, PA 18964 215-723-6061

Objectives:

I wrote this unit incorporating two different sets of educational objectives. One set deals with the cognitive domain, that of acquiring knowledge about art history. The second set deals with the affective domain and enables the student to receive information about values, to respond to that information and to organize it within the student's personal value system. To accomplish this dualism I use a storyteller approach to narrate interesting events from the life of the artist that the class is studying. I follow this presentation with questions for discussion. The story gives the students the facts and the discussion questions help the students to organize and to establish a value system. For example: The student learns to understand that not all artists can be stereotyped as poor, struggling, eccentric men. The student learns to value the courage it must take to make a major decision in one's life that opposes conformity and stands for individuality.

Description:

Students are usually "turned off" to memorizing a series of facts like a list of an artist's paintings. In comparison, students are usually interested in hearing about an artist's life, especially those artists who rebelled against established traditions in both the art world and society as a whole. Teenagers, who are actually in the process of trying to find their place in society as well as trying to establish their own individuality, have a lot in common with these rebel artists. I have used three painters and two sculptors to motivate my students to study art history. They are: Paul Gauguin, Mary Cassatt, Jackson Pollock, Alexander Calder, and Louise Nevelson.

# ART CRITICISM: THEORY TO PRACTICE - METHODS AT WORK
(junior high/secondary)

DENISE A. BENDER
Central Bucks School District
Holicong Junior High School
Box 426, Holicong Road
Buckingham, PA 18912 215-794-7434

Objectives: (Method 1, Resource Package)

1. The student learns that art interpretation is an individual process.
2. The student learns that shared interpretation often leads to multiple meanings within the same artwork.
3. The student learns how to interpret using description, formal analysis, and interpretation. Evaluation is introduced.
4. The student learns how to apply the critical method.
5. The student learns to comfortably talk about art.
6. The student learns to value the opinions of others.
7. The student learns to control first impressions of works of art.

Description: (Method 1)

"Interpretation Interpolation" are two self-contained, self-instructional resource packages composed of a sequential series of studio and non-studio, art appreciation activities. The packages integrate the disciplines of art and reading. They were designed for junior high age students of varied reading levels (as low as third grade).
These sample packages were successfully tested several years at Holicong Junior High School as part of the Gifted, Reading, and Learning Disabled programs.

Objectives: (Method 2, Commercial Art Studio Activities)

1. The student learns that the critical process is vital to the production of quality works of art.
2. The student learns how to apply the elements and principles of design.
3. The student learns how to apply the critical method to his/her own work, the works of his/her peers, and the works of professional artists.
4. The student learns to comfortably talk about art.
5. The student learns to value the non-production experiences necessary to precede and follow studio activities.

Description: (Method 2)

The commercial art unit I use toward the latter half of eighth grade provides an opportunity for students to culminate their understanding of the use of elements and principles of design. Simultaneously, it provides practical application of the critical method.

A subject of interest to the students is the key!! Teenagers seem innately motivated by recordings (e.g., music, comedy, exercise, sound effects). Mixed media album covers are the result of these activities.
The results have proven to be sensational at the junior high level if the activity is preceded and followed by additional instruction (which will be presented and included in the enclosed handout). I plan to have 20-30 examples the day of the conference.

# BEGINNINGS: BOXES
(grades 10, 11, and 12)

MARY ELLEN MATHEWS
Central Bucks School District
Central Bucks High School East
Holicong and Anderson Road
Buckingham, PA 18912 215-794-7481, ext. 12

Objectives:

1. To understand compositional elements.

2. To explain how to use a pencil as a measuring tool.

3. To explain how to use a pencil when working with values.

4. To understand values and how they may be used to enhance a composition.

5. To show historical comparisons by:
   a.) Discussing how other artists used form as a concept in developing their art.
   b.) Discussing how box shapes and perspective are used in compositional organization.
   c.) Discussing how artists used values throughout history.
   d.) Discussing surrealism and effects of objects.

6. To allow creativity and individual choice by:
   a.) Addition of a surprise,
   b.) Discussion of animate, inanimate objects and form in relation to box shapes.

7. To use and practice art elements as a language in critiques.

Description:

A lecture was given on the elements of composition and the purpose of thumbnail sketches. Students were asked to draw four different views of a box set up. The teacher reviewed the use of a window to eye up a composition and the use of the pencil as a measuring tool. The difference between one and two point perspective was discussed. Art posters were used to show how other artists used perspective. After the students completed their sketches a hand out sheet was given for a critique. The critique sheet was saved for future critiques in order to get students acquainted with using art language during critiques. Students discussed each individual composition and comparison posters were put up for historic discussion.

The students then chose a composition from their thumbnails and transferred it onto white drawing paper. In order to promote creativity students were asked to

add a surprise element. This also makes them re-think composition and placement, and discussion began on what effects various animate and inanimate objects have on composition.

Historical comparisons were again reviewed as to how objects affect various composition.

Values were next and a lecture was given on pencils and how to handle them. A value scale was made by each student before beginning their finished shading. A final critique was done along with discussion on values and how it is used by various artists as well as how artists use form in various ways. Slides were used.

Basic concepts learned in this lesson are put to further use by involving the student in a still life drawing allowing the student freedom over composition. Discussion will need to be done on various historic periods in art.

Homework sketches back up the entire unit, as well as an "ART HISTORY" lesson every Tuesday. Students also review a computer program on perspective.

# THE SENSUOUS EXPERIENCE
(junior high; applicable K-12)

JACKIE THOMAS
North Penn School District
400 Penn Street
Lansdale, PA 19446 215-368-0400, ext. 245

Objectives:

1. To identify the senses (sight, hearing, touch, smell, etc.).
2. To use the senses to experience works of art.
3. To recognize and define the art elements (line, shape, color, texture).
4. To understand that elements of design can affect the sensual experiences of an individual to a work of art.

Description: (Worksheet)

1. "The Sensuous Experience"
   Using food to explore multi-sensual response.
2. "Amplifying the Scream"
   Identifying works of visual art that bring about a strong awareness for each of the senses.
3. "Interpreting Sensuous Experience Words"
   Assigning imaginative lines, colors, values, textures, and shapes to sensuous-descriptive words.
4. "20th Century Art: Picasso: Color, Line & Form"
   Identifying color, line and form that help the viewer determine the feelings (or mood) a work of art portrays.

# REFLECTIVE THINKING THROUGH JOURNAL KEEPING IN THE ART CLASS
(grades 9-12; can be adapted to younger students)

SISTER MARGARET THOMPSON, SSJ
Archdiocese of Philadelphia
3205 Chesterfield Road
Philadelphia, PA 19114 215-637-3838

Objectives:

1. The students learn that humankind leaves a record of its thought, its philosophy through its art.

2. The students learn to value ideas and the thought processes as an important part of the ART PROCESS.

3. The students learn how to use a visual-verbal journal to distance themselves from the rush of their everyday lives in order to examine ideas and feelings and events that seem important to them and to express their ideas and feelings and responses in visual and verbal forms.

4. The students learn how to use journal feedback to identify personal development and growth.

5. The students learn to honor the uniqueness of each human life through the sharing of visual and verbal journals.

6. The students learn to get in touch with their instinctive responses to the Arts, to record their participation in works of Art in the JOURNALS.

7. The students learn that many artists and creative persons kept a record of their ideas and their art through journals; e.g., Leonardo, Paul Klee, Claes Oldenberg.

Description:

This presentation will introduce ways that students can use the art sketchbook as a visual-verbal journal to develop the sense of the movement of their own lives. Practical examples of student journals and journal ideas will be presented.

# LINKING THE ARTS AND HUMANITIES THROUGH TEAM TEACHING

ROBERT WOLFE with Mary Zimmerman
Muhlenberg Senior High School
Arts and Humanities Program
Laureldale, PA 19605 215-921-8033

Objectives:

1. To give an example of how the arts and humanities can be linked in a team approach.

2. To show how team teaching can be organized for effective instruction.

3. To evaluate problems and offer solutions to team teaching and linkages in the arts and humanities.

Description:

The Arts and Humanities program in our school is a theme centered program involving eleventh grade academic students. A maximum of seven theme units are developed throughout the year in which we examine how each theme developed throughout Western civilization. The team consists of social studies, literature, music, and art. Students are involved in hands-on experiences, art and music appreciation, research and writing and additional participatory activities. A number of field trips and individualized projects round out the course.

# THE ARTS
(grades 9 through 12)

MILTON FAUST
Pen Argyl High School
Pen Argyl, PA 18072

Objectives:

At the conclusion of the one semester course, "The Arts," each student will be able to:

1. When placed in an observer or listening situation in art, music, or drama, demonstrate an awareness of artistic and aesthetic sensibility by appropriately responding to the situation to the satisfaction of the teacher.

2. Apply the basic skills of critical analysis in developing an objective response to the arts, to the satisfaction of the teacher.

3. Given a written test, name and recognize the work of a major artist, composer, and playwright for each of four major cultural periods in history (including contemporary) without error.

4. Given a written test, name and identify three characteristics common to each of four major cultural periods in history (including contemporary) without error.

Description:

This course is an integrated course taught by members of three (3) departments (Art, Music, English) stressing the history and appreciation aspects of art, music, and drama. Emphasis will be given to artists, composers, and playwrights from the major cultural periods (including contemporary) in history. Field experiences will be included to apply the observer and/or listener skills developed in the course.

# HISTORY IS REVEALED THROUGH ART

LORETTA E. PEISCHL
Queen of the Universe School
Trenton Road
Levittown, PA 19056

945-1866

Objectives:

1. To show how early artists were fascinated with the aspects of; life and death, heaven and hell.

2. To present the period of Impressionism and the development of Americans in this style of painting.

3. To present how the Modern Art of the 60's showed a time of great change in the U.S.

Description:

During the presentation I will hope to get across the main points in my objectives. I will use prints from my classroom and bring examples of the students written interpretations and illustrations of some of these prints.

# THE LIFE CYCLE THROUGH THE ARTS

LOUISE N.B. WINHELD
Haverford Township School District
Mill Road and Leedom Avenue
Havertown, PA 19083

Objective:

To share with other educators my program as only one example of what can be done in bringing the Arts (music, art and literature) into the classroom.

Description:

The presentation is a miniature of a semester course, with time available at the end for questions and ideas exchange.

# SANDBLASTING GLASS
(grade 11)

ROBERT BLANCHARD
Allentown School District
William Allen High School
17th and Linden Streets
Allentown, PA 18104

Objectives:

1. Students will develop an understanding of the qualities of glass.
2. Students will develop an understanding of the unique design qualities involved in the evolution of a glass piece.
3. Students will gain an historical perspective of sandblasting art glass.
4. Students will learn the appropriate tools and techniques involved in sandblasting.

Description:

A slide presentation overview will include the design qualities of sandblasted glass images, the unique qualities of glass as a medium, and the working procedure with tools and materials will be covered. A selection of slides of student work and examples of finished pieces will be included.

# WORKING WITH METALS IN THE JUNIOR HIGH SCHOOL
(grade 9)

WADE H. CRUSE, II
Parkland School District
Springhouse Junior High School
1200 Springhouse Road
Allentown, PA 18104 215-398-0303

Objectives:

1. To have the students gain an understanding of the various qualities of metals.
2. To have the students learn to use the tools necessary for the construction of a metal piece.
3. To have the students actually create a finished product in metal from beginning to end.

Description:

The methods of teaching the design and construction of metal pieces such as built-up and cast rings, and the assembly of a brass container will be discussed as it applies to the art program at Springhouse Junior High School. Tools and equipment will be displayed as a part of the presentation.

# WATERCOLOR AT THE HIGH SCHOOL LEVEL

BONNE F. RITTER
Wyomissing School District
Girard & Evans Avenues
Wyomissing, PA 19610 215-374-4035

Objectives:

1. To have a studio experience using watercolor.
2. To have an understanding of the correct vocabulary to participate in art criticism.
3. To have some understanding of the history of watercolor.

Description:

The class does a directed ink lesson prior to the watercolor lesson. The importance of "the stroke" seems to be apparent if the ink lesson is taught first. Following the ink all students do a directed lesson on watercolor. They will try to paint on good paper, approximately 5 x 7.

1. a flat wash
2. a graded wash
3. wet tints
4. wet shades
5. wet bright
6. layered transparencies
7. emphasize verticals
8. emphasize horizontals
9. reveal white paper
10. creative treatment
11. strong contrast
12. motif stands alone.

Following this experiment they are ready to gather ideas for their painting. We look at lots of slides, books, and prints. Each student decides on 3 different ideas. We discuss as many as we can as a group. When the choice is made they will do 3 different quickies to choose the color scheme. The final piece may begin with a very controlled sketch on free hand on wet paper.

The evaluation criteria is based on the 3 basic areas I feel are the most important areas of watercolor.

It must look wet spontaneous and transparent.

# COLOR: A VISUAL ELEMENT
(Secondary Level)

DOLLY YANOLKO
Salisbury Township School District
500 East Montgomery Street
Allentown, PA 18103 215-797-4107

Objectives:

To understand the importance of color:
- a. in painting, weaving, jewelry, and ceramics
- b. in the total environment
- c. as a means of identification or symbolism

To learn to identify and use the following terms:
- a. primary
- b. secondary
- c. analogous
- d. complementary
- e. monochromatic
- f. neutral
- g. tertiary
- h. hue
- i. value
- j. intensity

## THE PROCEDURE - POLITICAL VS. OPEN DISCUSSION

EVELYN AUCHENBACH BRAUN, CHAIRPERSON
Schuylkill Valley
Leesport, PA 19533 215-926-1706

Objectives:

1. To develop an interest in the interdisciplinary approach to the Humanities and Fine Arts Program.

2. To coordinate the panelists and to bring together three stages of course development, i.e.,

   a. A working humanities program
   b. The person initiating the program in a secondary system
   c. The person responsible for the approach to interdisciplinary teaching - related arts 15 years ago. This person was helpful in promoting the idea before it was required by the State.

3. Co-ordinate the presentation of the video and the explanation of validity of it as an interdisciplinary aid to the approach of the humanities and Fine Arts.

Description:

I will introduce the panelists. After the introductions have been made I will initiate discussion by explaining that the school district in which I am employed does not have an interdisciplinary approach to the teaching of the Humanities. I will express my interest in initiating one and will be calling upon my panelists to explain their involvement with the programs. The video will be an example of the inter-relationship of the arts and the possibilities of multi-area involvement.

## RELATED ARTS

SHIRLEY BROWN SNYDER
Reading School District (former teacher)
514 Elm Street
Reading, PA 19601 215-376-7546

Objectives:

1. To develop aesthetic sensitivity
2. To cultivate independent artistic judgment
3. To explore the nature of the individual arts
4. To explore the relationships among the arts
5. To explore the creative process
6. To develop an awareness of the arts in social context

Description:

I will be introducing the Music/Art video with the following explanation: The video was the winner of first place National Home Music Videos sponsored by TV stations. Video award winner Peter Jon Snyder - Kutztown University graduate-teacher, and local artist will be at the panel discussions to explain the video and its purpose. The video had been filmed in conjunction with an art show as a visual recording of context but to then expand its expression with sight and sound experimentation ... This being a perfect example of the inner relationships of the arts.

# INTERDISCIPLINARY APPROACH TO THE HUMANITIES AND FINE ARTS
(grades 9 through 12)

WILLIAM P. SANDEL
Muhlenberg Senior High School
Sharp and Francis Aves.
Laureldale, PA 19605 215-921-8064

Objectives:

1. To present different types of interdisciplinary approaches to the Humanities and Fine Art.

2. To introduce different methods of presentation.

3. To show the benefits and shortcomings of an interdisciplinary approach.

Description:

I plan to fulfill my objectives by presenting the various ways that I have been involved in teaching the humanities and fine arts, as a music teacher, using the interdisciplinary approach.

- Humanities Program (History, English, Art, Music)

- Fine Arts Program (Art and Music)

- Resource Person/Guest Lecturer